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THE LOVES AND WARS OF BAAL AND ANAT

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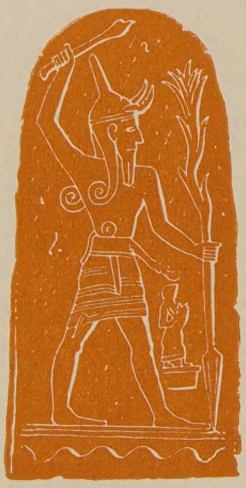
THE LOVES AND WARS OF BAAL AND ANAT

AND

Other Poems from Ugarit

TRANSLATED FROM THE UGARITIC
AND EDITED WITH AN INTRODUCTION BY

CYRUS H. GORDON



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INTRODUCTION

LATE in 1928 some Arab peasants chanced upon an ancient burial at Ras Shamra on the coast of northern Syria. A report of this accidental find soon reached the Department of Antiquities and early in 1929 a French expedition began to dig the site. It happened to be a mound of superimposed cities, the earliest—or lowest—of which probably goes back to the fifth millennium B.C. But the heyday of the site was around 1400 B.C., when the settlement was known as Ugarit.

While Ugarit yielded many precious finds, the most valuable by far was not the gold or jewels but the temple library containing clay tablets. The latter were in an unknown script and their contents soon proved to be an even greater landmark in the history of literature than their script in the history of the alphabet.

The first group of Ugaritic tablets was published in facsimile before the end of 1929. In 1930 one scholar deciphered a large part of the alphabet and shortly after, another savant identified most of the other letters; and thus the way was paved for interpreting the texts. Since then dozens of scholars in America, Europe and Asia have busied themselves with the Ugaritic documents, so that now the grammar is worked out and about half of the well preserved lines can be translated with certainty. That much remains to be done is a challenge to, rather than a defeat for, scholarship.

The tablets were written early in the fourteenth century, when King Niqmed ruled over the little realm of Ugarit. The period, known as the Amarna Age, is famed for its internationalism. The Pharaohs were corresponding actively with the rulers of Mesopotamia, Asia Minor, Cyprus, Syria and Palestine in the *lingua franca*, which was then Babylonian. Cul-

tural give-and-take was of considerable proportions, and it is not surprising that art and literature were unusually fruitful in the Amarna Age.

While Niqmed reigned in Ugarit, the throne of Egypt was occupied by Ikhnaton, who was so busy foisting his heretical Sun cult on Egypt that he neglected his Asiatic provinces. Among the rising powers of Asia was the Hittite Empire in Asia Minor. The vigorous Hittite monarch Suppiluliuma was extending his sphere of influence into northern Syria and Niqmed was probably one of his vassals.

Internationalism and cultural cross-fertilization were the order of the day. Thus the inscriptions of Ugarit confront us with a polyglot picture, for they are in Assyro-Babylonian, Sumerian, Hurrian and Egyptian as well as in the native language. Even the Ugaritic script is an example of cultural blending, because it is a combination of the native Canaanite principle of the alphabet and the Mesopotamian principle of writing wedge-shaped signs on clay. The Mesopotamian signs were not letters but syllables and even whole words. Ugaritic, on the other hand, is written in an alphabet, with each sign standing for a single sound. However, the vowels are not usually represented in the writing.

The Ugaritic language is Semitic, being related to Hebrew, Aramaic, Arabic, Assyro-Babylonian and so forth. The Semitic languages, including Ugaritic, are characterized by certain laryngeal (or throat) and velar (or back-palatal) sounds that are difficult for most of us to imitate, by pairs of consonants that our ears are not trained to differentiate, by the presence of only three vowel qualities (a, i, u), by the fact that most words have roots of three consonants; by inflection through prefixes, suffixes (rarely infixes) and internal vocalic changes; by the lack of compound words, and by a simplicity of sentence struc-

ture. Along with Phoenician, Hebrew, Moabite and other closely related dialects of Syria and Palestine, Ugaritic belongs to the Canaanite group of Semitic languages, according to most (but not all) competent authorities.

The texts are quite varied. They include lists of names, rituals, epistles and even prescriptions for curing horses. But the bulk of the documents consists of mythological poems about Canaanite gods and heroes. While the mythology is for the most part new to us, fragments of it have reached us through later Syrian tradition in Greek and especially through the Hebrew Bible. Since the Hebrews fell within the Canaanite sphere, it is not surprising to find in the Old Testament numerous literary and even some mythological contacts with Ugarit. In form, Hebrew and Ugaritic poetry are virtually identical. Ugaritic is not only of interest in its own right but also because of its relation to the greatest of our classics, the Bible.

The formal element of Ugaritic poetry is parallelism, whereby two or more "lines"—or, more accurately, "hemistichs"—paralleling each other in meaning, make up a verse. For example:

The heavens rain oil
The wadies run with honey

fulfills the requirements of poetry with two parallel hemistichs forming a verse. Sometimes verses fall into strophic groups, as for instance, when they are held together by a refrain.

The lines on the tablets do not always correspond with the poetic divisions, and so we must determine those divisions for ourselves.

Parallelism is fortunately carried over in translation without special effort. It is essentially due to this feature of parallelism,

as against other poetic principles such as meter or rime, that the Psalms are felt to be poetry in the English Bible.

Though the monotheism of the Bible is quite different from the polytheism of Ugarit, there are striking points of contact in detail. Thus the epithet "Rider of Clouds" is applied to Baal in Ugarit and to God by the Hebrews (Psalm lxviii.5). The monster Leviathan, called the "writhing serpent" and the "crooked serpent" in both Ugaritic and biblical literature (Isaiah xxvii.1), is slain by Baal according to our pagan texts but by God according to Psalm lxxiv.14. The latter passage states that God crushed the "heads" of Leviathan; Ugaritic mythology tells us that Leviathan's heads were seven in number. The distribution of the Leviathan myth in time and place is noteworthy. As far back as 2500 B.C. a Mesopotamian artist engraved on a stone cylinder the slaying of the seven-headed monster. Two thousand years later the myth reappears in Greece as Hercules' victory over the seven (or more)-headed Hydra. Indeed the very name "Hydra," which evidently means "water (monster)," is explicable in the light of Psalm civ.26, according to which Leviathan's home is the sea.

Canaanite mythology reckoned with a wondrous mountain called Saphon. At Ugarit it is Baal's and is perhaps identified with the local Mount Casius, even as in Palestine it is God's and identified with Mount Zion (Psalm xlviii.3).

A few more of the close parallels will have to suffice to illustrate the nature and degree of the relationship between Ugaritic and biblical literature. Baal's clubs, with which he expels and drives off the sea dragon, actually have names: "Expeller" and "Driver." Pairs of sticks are likewise given names in Ezekiel xxxvii.16 and Zechariah xi.7.

When the Ugaritic hero Daniel curses with drought the land whereon his son was slain, he cries out "No rain! No

dew!" much as David does in reviling the district where Saul and Jonathan perished (2 Samuel i.21).

Isaac blesses his sons with "the dew of heaven and fat of earth" (Genesis xxvii.28, 39), a formula recurring in Ugarit.

Daniel of Ugarit is an upright man, who

Judges the case of the widow
Adjudicates the cause of the fatherless.

The same standard of good conduct is expressed in similar words several times in Scripture (e.g., Isaiah i.17).

Very many Ugaritic expressions are paralleled in the Old Testament. At Ugarit wine may be called the "blood of vines"; in Genesis xlix.11, the "blood of grapes." There is no puritanism regarding intoxicating liquor at Ugarit. Thus the divine Baal imbibes pitchers of wine and mixed drinks by the thousand, whereupon he breaks into song. While Proverbs xxiii.29-35 inveighs against excessive drink, Jotham's parable cites the old Canaanite view that wine "delights gods and men" (Judges ix.13). Indeed, the gods grant the virtuous Daniel a son to render various filial services including that of propping him up and carrying him whenever Daniel might drink too much. That children were expected to do the same for parents according to the Bible has remained obscure because of our preconceived notions regarding Scripture. Professor H. Louis Ginsberg, who was the first to observe many of the biblical parallels, calls my attention to Isaiah li.17-18, which shows that an intoxicated mother was to be "taken home" by her offspring. Jerusalem, personified as a woman inebriated by the cup of God's wrath, is addressed thus: " 'Awake, awake, O Jerusalem, who hast drunk from the hand of Yahweh the cup of His wrath. Thou hast drunk and *drained* the goblet of the poison

cup.' She hath none to lead her of all the sons she hath borne, and none to hold her hand of all the sons she hath raised."

The foregoing parallels, which could easily be multiplied, ought to convey an impression, adequate for present purposes, of the Canaanite common denominator shared by the greatest of the classics and by the latest ancient literature to be recovered from the earth.

This book is intended to be of general cultural interest to the layman and of technical use to the scholar. The texts translated are of general interest not only because of their relation to the Bible but also intrinsically as mythology and literature. For the scholar there are also linguistic, historical, geographical and other specialized aspects. For him the initial problem is to learn the language and read the texts in the original. My *Ugaritic Grammar* provides him with a description of the language and with a glossary. Though the translatable passages are included in it, they are generally found broken up into small units. This fractional picture of the Ugaritic language is not sufficient for a study of the texts as literature. The present book contains all the larger translatable units, thus providing a chrestomathy, if used with the published facsimiles of the cuneiform originals. Moreover, since the translations are divided metrically, they provide a basis for the study of the poetic form as well as of the language. Finally, the translations, connected by explanatory paragraphs, provide a sort of literary analysis of the Ugaritic poems. In other words, between the *Grammar* and this book, the Ugaritic tablets are covered, as far as the limitations of my knowledge allow, from the alphabet to a broad survey of the poems. All the stages of the decipherment, from making facsimiles to comprehending the literature as a whole, react on one another. For while the general interpretation grows out of the details—from the letter

progressively to the word, phrase, hemistich, verse, strophe and poem—once the general interpretation is clear, it affects our understanding of the details.

This introduction is already long enough for such a little book, but I must nevertheless add a few words about its history, if for no other reason than to explain some omissions. In the spring of 1939 I began to write the *Grammar* for the Pontifical Biblical Institute in Rome. Up to the outbreak of the war it was not unusual to get mail from Rome by ship within ten days and by plane within five. From September 1939, however, the air mail was slowed up considerably and the ship mail even more. Italy's entrance into the war in June 1940 aggravated the mail service still further. To save time, as the international situation grew worse we began to use onion-skin paper for both manuscript and proofs so that they might be sent back and forth by Clipper at minimum cost. Thanks to the interest and efficiency of the editor, Professor A. Pohl, S.J., the *Grammar* appeared in the summer of 1940. Enough copies reached America, some via the Atlantic and some via Siberia and the Pacific, to supply a number of the leading scholars actively engaged in Ugaritic research in this country. It is impossible to praise Father Pohl too highly for his efforts to keep alive the lone surviving center of intercontinental scholarship in the field of Near East cultural studies. With unflagging determination, and in spite of the war, he solicited, obtained, edited and published the scientific writings of American as well as European orientalists. Early in 1941 he asked me to contribute another study on Ugaritic. Toward the close of August 1941, I sent him by air mail a work embracing all the longer passages that were intelligible to me, transliterated into Latin characters and translated, in parallel columns. In November it was set up in type and the proofs, which were mailed around the middle

of the month, did not reach me until May. In the meantime, Father Pohl has kindly written, permitting me to use the translations in an American publication, provided that I do not reproduce the transliterations. It is for this reason that I am omitting the transliteration and linguistic notes.

The translations below are specifically those which are already clear. However, even in these selections there are some problematic words, whose doubtfulness is indicated by italics. Words added in translation are in parentheses; restorations of words broken away are in square brackets. The line numbers at the edge of the page refer to the published facsimiles of the tablets according to the system of text references in the *Ugaritic Grammar*. Since that book is not readily accessible in America, I herewith give the key to the fourteen texts (all published by Professor Charles Virolleaud) cited in this brochure:

49: *Syria* 1931, pp. 193-224.

51: *Syria* 1932, pp. 113-163.

52: *Syria* 1933, pp. 128-151.

54: *Syria* 1933, p. 235.

62: *Syria* 1934, pp. 226-243.

67: *Syria* 1934, pp. 305-336.

68: *Syria* 1935, pp. 29-45.

76: *Syria* 1936, pp. 150-173.

77: *Syria* 1936, pp. 209-228.

89: *Syria* 1938, p. 127.

95: *Syria* 1938, pp. 142-146.

Aqht: *La Légende phénicienne de Danel*, Paris, 1936.

Krt: *La Légende de Keret*, Paris, 1936.

ᶜnt: *La déesse ᶜAnat*, Paris, 1938.

The bibliography of Ugaritic is far too extensive to be given here. Indeed, in 1939, when the subject was just ten years old, Claude F. A. Schaeffer published a bibliography fully fifty-five pages long in his book called *Ugaritica* (Paris, see pp. 153-207). Additions down to the middle of 1940 are given on pages 129-130 of the *Ugaritic Grammar*, and then to the middle of 1942 in my forthcoming study in the now inaccessible journal *Orientalia*. It will perhaps be enough to refer the reader to the following books for orientation: *From the Stone Age to Christianity* (1940) and *Archaeology and the Religion of Israel* (1942) both written by William Foxwell Albright and published in Baltimore by The Johns Hopkins Press; *What Mean These Stones?* by Millar Burrows (New Haven, American Schools of Oriental Research, 1941), and *The Living Past* (New York, John Day Co., 1941), by the present writer. Two recent articles deserve special mention as comprehensive studies of individual poems: (1) The "Birth of Dawn and Dusk" is interpreted by James A. Montgomery under the title "The Ugaritic *Fantasia* of the Gracious and Beautiful Gods" in the *Journal of the American Oriental Society* LXII, 1942, pp. 49-51; (2) The "Nuptials of Nikkal and the Moon" is treated by Albrecht Goetze in a study called "The Nikkal Poem from Ras Shamra" in the *Journal of Biblical Literature* LX, 1941, pp. 353-374. To keep abreast of the field, one might best follow the quarterly issues of the *Bulletin of the American Schools of Oriental Research*.

POEMS OF UGARIT

THE BIRTH OF DAWN AND DUSK

EL, THE SUPREME GOD, whose epithets include "The Kind One, God of Mercy" and "The Creator of Creatures," is the father of gods and of mankind. Though his chief wife is Asherah, who bears him seventy offspring, El first appears in a dramatic text, in which he embraces two wives, Asherah and Rhmy, who consequently bear him two children, Dawn and Dusk. The name of the first, "Shahr," occurs in Hebrew as "dawn" or "morning star." Parallelism, accordingly, would favor "dusk" or "evening star" as the meaning of his brother's name, "Shalam." The latter occurs as a common noun in Assyro-Babylonian and designates "the setting (of the sun)," which lends some support to our rendering. Here is the account of how El impregnated his wives and eventually got news of the birth of his sons:

He bends 52:49
  Their lips he kiss[es];
Lo, their lips are sweet
  Sweet as grape[s].
Through kissing and conceiving
  Through embracing (and) passion
They go into [labor
  And] bear Dawn and Dusk.
Word is brought to El:
"The wive[s] of El have borne."
"What have they borne?
My children Dawn and Dus[k]."

Although the latter are but new-born babes to the gods, they are giants compared with us mortals. For as soon as they are

weaned, they stretch one lip to heaven and the other to earth, devouring the fowl of heaven and the fish of sea.

The Ugaritic pantheon is full of deities but the published texts tell us about the births of only Dawn and Dusk. Further texts may fill the gap and relate the births of some others of Asherah's great brood.

THE LOVES AND WARS OF BAAL AND ANAT

SEVERAL tablets deal with the eventful careers of Baal and his devoted sister Anat. In 67: I Mot, the god of death and sterility, seems to be instructing Baal how to vanquish the seven-headed Leviathan. Then, after conquering the Leviathan, Baal is mated with a heifer that bears him a bull-calf and Baal rejoices greatly on being blessed with this son (67: V; 76: III).

Baal is the god of life and fertility and the Canaanites saw in the cycle of the seasons the reflection of his personal experience. In the Near East there are only two main seasons: the rainy fertile winter and the dry sterile summer. The ending of the rains in late April signified the annual slaying of Baal by his arch-enemy Mot. The return of the rains in late September indicated Baal's yearly resurrection.

El hears the sad tidings of Baal's death from a couple of messengers, who had chanced upon his corpse in a country known as either the land of D-b-r or the fields of Sh-h-l-m-m-t (the vowels are not indicated in the Ugaritic script). El thereupon sits on the earth, covers himself with sackcloth and ashes and mourns for Baal, who is called "Aliyn Baal," "Prince, Lord of Earth," and "Dagon's Son":

67: VI: 5

"We [ar]rived at the pleasantness of the land of Dbr
At the beauty of the fields of Shhlmmt
We came upon Baal, fallen on the earth.
Dead is Aliyn Baal
Perished, the Prince, Lord of Earth!" 10
Thereupon, the Kind One, God of Mercy,
Went down from the throne, sat on the footstool
And from the footstool sat on the earth.

He pours the *ashes* of grief upon his head,
  The dust of mourning on his pate.
With sackcloth he covers his loins.
. . . . . .
. . . . . .
He lifts his voice
  And shouts:
"Baal is dead!
Who are the people of Dagon's Son?
  Who are the multitudes of Athr-Baal?
I shall go down into the earth . . ."

Anat too hears of her beloved Baal's death and rushes to the scene, where she gets the Sun (goddess) to place the corpse on her (Anat's) shoulders so that she may carry him up to Saphon, his mountain home. There she buries him, mourns for him and offers sacrifices in groups of seventy as a memorial for Baal:

The Luminary of the Gods, Sun, goes down. 62:I:8
Until she is sated with weeping
  She drinks tears like wine. 10
Aloud she shouts to the Luminary of the Gods, Sun:
"Load, I pray, Aliyn Baal on for me!"
The Luminary of the Gods, Sun, hearkens.
She lifts Aliyn Baal
  On the shoulders of Anat she sets him.
She raises him up into the heights of Saphon.
She weeps for him and buries him
  She sets him in the niche of the *ghosts* of the earth.
She slaughters seventy buffaloes
  As a memorial for Aliyn Baal. 20
She slaughters seventy oxen

[As a m]emorial for Aliyn Baal.
[She sl]aughters seventy head of small cattle
[As a memor]ial for Aliyn Baal.
[She sla]ughters seventy deer
[As a memorial] for Aliyn Baal.
[She slaughters se]venty wild goats
[As a memorial for Al]iyn Baal.
[She slaughters seventy ro]ebucks
[As a memorial for Aliyn Baal].

Anat later goes to the Two Rivers or "Deeps," where El and Asherah dwell, to break the news of Baal's death, which necessitates the choosing of another god to rule the earth. Athtar the Terrible is chosen and mounts Baal's throne:

[Th]en she sets face toward [E]l 49: I: 4
At the torrents of the Two Rivers
Amidst the [st]reams of the Two Deeps.
She *enters* the *domain* of El
And comes into the *terrain* of the King, Father of Sh-n-m.
At the feet of El she bows and falls
Prostrates herself and honors him. 10
She lifts her voice
And shouts:
"Let Asherah and her children rejoice
The Goddess and the band of her kin!
For Aliyn Baal is dead
For the Prince, Lord of Earth, has perished!"
Aloud shouts El to Lady Asherah of the Sea:
"Hear, O Lady A[sherah] of the Sea!
Give one of *thy sons!*
I shall make him king."

And Lady Asherah of the Sea answers:
"Let us make king one who knows how to . . .!"
And The Kind One, God of *Mercy*, answers:
"Shall . . . *vie* with Baal?
Even . . . with Dagon's Son?"
And Lady Asherah of the Sea answers:
"Let us make Athtar the Terrible king!"
Athtar the Terrible becomes king.
Thereupon Athtar the Terrible
Goes up into the heights of Saphon.
He sits on the throne of Aliyn Baal;
His feet reach the footstool
His head reaches the top.
And Athtar the Terrible says:
"I am indeed king in the heights of Saphon."
Athtar the Terrible goes down
Goes down from the throne of Aliyn Baal
And rules over all the land of the god.

Later Anat encounters Mot, who tells her where and how he slew her brother Baal. After biding her time in true oriental fashion, she avenges her brother by slaying Mot. Her disposal of Mot's body is evidently associated with fertility of the soil:

She lifts her voice 49: II: 11
And [shou]ts:
"Come, Mot, give (me) my brother!"
And the god Mot answers:
"What dost thou wish, O Virgin Anat?
I was going and treading every mountain in the midst of the land
Every hill in the midst of the fields.
A soul was missing among men

A soul of the multitudes of the earth.
I came to the pleasantness of the land of Dbr
The beauty of the fields of Shhlmmt.
I chew Aliyn Baal
I make him (like) a lamb in my mouth
Like a kid in my *jaws* he is *crushed.*"
The Luminary of the Gods, Sun, burns
The heavens *glow on account of* the god Mot.
A day, two days pass;
From days to months.
The maiden Anat meets him.
Like the heart of a cow toward her calf
Like the heart of a ewe toward her lamb
So is the heart of Anat *toward* Baal.
She seizes the god Mot.
With a sword she cleaves him
With a *pitchfork* she winnows him
With fire she burns him
In the millstones she grinds him
In the fields she plants him.

Since nature is not to languish forever, Baal must come back to life. Now El dreams of the heavens raining oil and wadies flowing with honey, which can only mean that Baal has arisen and that nature in response is plentiful once more. El breaks the good news to Anat and tells her what to say to the Sun, who will aid in the search for Baal. Anat meets the Sun, delivers the message dictated by El and finds her willing to help seek Baal:

And lo A[liyn Baal] is alive 49: III: 2
And lo the Prince, Lor[d of Earth], exists!
In a dream of the Kind One, God of *Merc*[y]

In a vision of the Creator of Creatures
The heavens rain oil
The wadies run with honey.
And I know that Aliyn Baal is alive
That the Prince, Lord of Earth, exists.
In a dream of the Kind One, God of *Mercy*
In a vision of the Creator of Creatures
The heavens rain oil
The wadies run with honey.
The Kind One, God of *Mercy*, rejoices.
He puts his feet on the footstool
And he breaks *sorrow* and laughs.
He raised his voice
And shouts:
"I shall sit and rest
And my soul shall repose in my breast.
For Aliyn Baal is alive
For the Prince, Lord of Earth, exists."
Aloud shouts El to the Virgin Ana[t]:
"Hear, O Virgin Anat!
Speak to the Luminary of the Gods, Su[n]:
'. IV:25
. . . . . .
Where is Aliyn Baal?
Where is the Prince, Lord of Earth?' "
The Virgin Anat departs.
Then she sets face toward the Luminary of the Gods,
Sun.
She lifts her voice
And shouts:
"The message of the Bull, El, thy father

The utterance of The Kind One, thy begetter:
'. . . . . .
. . . . . .
Where is Aliyn Baal?
Where is The Prince, Lord of Earth?' "
And The Luminary of the Gods, S[un], answers:
". . . . . .
In the . . . of thy kinsman.
And I shall look for Aliyn Baal."
And the Virgin Anat answers:
"*Where, whither,* O Sun?
Where, whither, El . . ."

When the Sun finds Baal, he is again fighting with Mot. Both of the combatants have come back to life and are engaged in a ferocious battle, goring and biting like beasts. The Sun warns Mot to desist, lest El find out what he is doing and deprive Mot of throne and sovereignty:

They *fight* like gmr-animals 49: VI: 16
Mot is strong, Baal is strong;
They gore like buffaloes
Mot is strong, Baal is strong;
They bite like serpents
Mot is strong, Baal is strong;
They *kick* like steeds
Mot falls, Baal falls.
Going up, Sun shouts to Mot:
"Hear, I pray, O god Mot!
How canst thou battle with Aliyn Baal?
How will The Bull, El, thy father, not hear thee?
He will surely remove the throne on which thou sittest
Upset the chair of thy kingdom

Break the scepter of thy sovereignty."
El's son, Mot, is afraid
El's beloved, the Hero, is terrified.

Like Yahweh in David's time (2 Samuel 7), Baal has no temple. To be sure, other gods have homes and Baal fancies owning one too. Before he can have one built, El's permission is required. However, neither men nor gods do things directly. They go to lesser lights along the way and thus by degrees reach the important personage, who has the ultimate say. Anat accompanies Baal to Asherah and persuades her to approach El concerning a house for Baal:

After (*wards*) Aliyn Baal arrives 51:III:23
Arrives the Virgin Anat.
They entreat Lady Asherah of the Sea
They beseech the Creatress of the Gods.
And Lady Asherah of the Sea answers:
"How can ye entreat Lady Asherah of the Sea
(Even) beseech the Creatress of the Gods?
Have ye entreated the Bull, God of *Mercy*
Or besought the Creator of Creatures?"
And the Virgin Anat replies:
"We do entreat Lady Asherah of the Sea
[We bese]ech the Creatress of the Gods."

Qadish-and-Amrr, Asherah's lackey, is one of several deities with compound names, which may be split into the component parts for parallelism. Asherah orders Qadish-and-Amrr to prepare her donkey. The lackey obeys, lifts his mistress onto the animal and like a star leads her to El's watery abode. El receives her cordially, asking her what sort of trip she had and offering her food and drink:

Qadi(sh)-and-Amr[r] hearkens. 51:IV:8
He saddles an ass
  Hitches a donkey
Places trappings of silver
  Saddlery of gold.
He fixes the trappings of her she-ass.
Qadish-and-Amrr embraces
(Yea) places Asherah on the back of the ass
  On the beauty of the donkey's back.
Qadish *begins to shine*
  Amrr, like a star.
Forward marches the Virgin Anat
  And Baal departs (for) the crest of Saphon.
Then she sets face toward El
At the torrents of the Two Rivers
  Amidst the streams of the Two Deeps.
She *enters* the *domain* of El
  And comes into the *terrain* of the King, Father
    of Shnm.
At El's feet she bows and falls
  Prostrates herself and honors him.
As soon as El sights her
He breaks *sorrow* and laughs.
His feet he sets on the footstool
  And twiddles his fingers.
He lifts his voice
  And sho[uts]·
"How did Lady Ashera[h of the S]ea arrive?
  How did the Creatress of the Go[ds] come?
(If) thou art hungry . . .
  Or verily thirsty . . .
Eat or drink.

Ea[t] bread from the tables
Drink wine from the jars
From a *cup* of gold, the blood of vines."

Asherah and her children ask El to grant Baal a house like the other gods. El, who as usual is in an obliging mood, acquiesces. Asherah thereupon compliments El, who fashions a house of cedar and brick and sends instructions to Baal to fill the house with inflammable weeds and to count on the mountains for bringing gold and silver. Anat bears the glad tidings to Baal, who carries out the order. Kthr-and-Hss is then summoned as the builder. This god, whose compound name is of a type already mentioned, is the craftsman of the Ugaritic pantheon.

At this point in the text the scribe took a recess and, before continuing, notes that he is returning to the story, which had been interrupted at the point where messengers had been sent to Kthr-and-Hss.

Upon arriving, Kthr-and-Hss is seated at Baal's right and feasted. While discussing the business of building, Kthr-and-Hss urges Baal to have a window installed. Baal firmly refuses and Kthr-and-Hss predicts that Baal will eventually have to yield.

A seven-day fire miraculously converts the house into one of gold and silver. At the celebration that follows, the jubilant Baal wines and dines his fellow gods and goddesses:

There shout Asherah and her children 51:IV:48
The Goddess and the band of her kin: 50
"And lo, there is no house for Baal like the gods
Nor a court like the sons of Asherah:
The dwelling of El

The shelter of his children;
The dwelling of Lady Asherah of the Sea
The dwelling of the . . . brides;
The dwelling of Pdry, Girl of Light
The shelter of Tly, Girl of Rb
The dwelling of Arsy, Girl of Y'bdr."
And the Kind One, God of Merc[y], answers:
"I *both serve* . . . Asherah
And I *serve seizing* . . .
Lo, the handmaid of Asherah will make bricks.
A house shall be built for Baal like the gods
Yea, a court like the sons of Asherah."
And Lady Asherah of the Sea answers:
"Thou art great, El, thou art verily wise
The grey of thy beard has verily instructed thee.
Gems of . . . for thy breast."
And . . . *the time* of his rain
Baal *appoints the time of* . . . *in* . . .
And [he] gives forth his voice in the clouds
Flashes lightning to the earth.
As a house of cedars he completes it
Or a house of bricks he raises it.
Let it be told to Aliyn Baal:
"Call *weeds* into thy house
Grass in the midst of thy palace.
The mountains will bring thee much silver
The hills, the choicest of gold.
The . . . will bring thee . . .
And build a house of silver and gold
A house of lapis gems."
The Virgin Anat rejoices
She *leaps* (with) her feet

And *shoots* earth (ward).
Then she sets face toward the Lord of Saphon's crest
Across a thousand acres
A myriad of hectares.
The Virgin Anat laughs.
She lifts her voice
And shouts:
"Be felicitated, Baal!
I bring thy glad tidings.
A house will be built for thee like thy brethren
Yea, a court like thy kin.
Call *weeds* into thy house
Grass into the midst of thy palace.
The mountains will bring thee much silver
The hills, the choicest of gold.
And build a house of silver and gold
A house of lapis gems."
Aliyn Baal rejoices.
He calls *weeds* into his house
Grass into the midst of his palace.
The mountains bring him much silver
The hills, the choicest of gold
The . . . bring him . . .
He *commissions* Kthr-and-Hss.

———————————————

———————————————

And to return to the story:
When the lads were sent.

———————————————

After Kthr-and-Hss arrives
He sets an ox before him
A fatling in front of his face.

A chair is set and he is seated
At the right of Aliyn Baal.
The [gods] are still eating and drinki[ng]
And Aliy[n Baal] says:
"
. . . . . .
[*Hu*]*rry* a house *and* . . .
Hurry, erect a pal[ace].
Hurry, a house shalt thou build
Hurry, thou shalt erect a pa[lace].
In the midst of the heights of Saphon.
The house comprises a thousand acres
The palace, a myriad of hectares."
And Kthr-and-Hss replies:
"Hear, O Aliyn Baal!
Perceive, O Rider of Clouds!
I shall surely put a window in the hou[se]
A casement in the midst of the palace."
And Aliyn Baal answers:
"Do not put a window in the h[ouse]
A caseme[nt in *the midst of* the pal]ace
. . . . . .
. . . . . ."
And K[thr-and-Hs]s answers:
"Thou wilt return, Baal, to [my word]."
Again K[thr-and]-Hss speaks:
"Hear, I pray, O [Aliy]n Baal!
I shall surely put a win[dow] in the house
A casement in the mids[t of the pal]ace."
And Ali[yn] Baal answers:
"Do not put a w[ind]ow in the house
A casement in the mid[st of the p]alace!"
. . . . . .

. . . . . .

. . . . . .

And Kthr-and-Hss answers:
"Thou shalt return, Baal, to my word."
[. . .] build his house
  [. . .] erect his palace
He [go]es to Lebanon and its trees
  To [Si]ryon, the choicest of its cedars.
[. . . Le]banon and its trees
  Siryon, the choicest of its cedars.
Fire is set on the house
  Flame on the palace.
Lo, a day and a second
  The fire eats into the house
    The flame into the palace;
A third, a fourth day
  The [f]ire eats into the house
    The flam[e] into the palace;
A fifth, a si[x]th day
  The fire eats [into] the house
    The flame into [*the midst of* the pal]ace;
But on the seven[th] d[ay]
  The fire *departs* from the house
    The f[l]ame from the palace.
He turns silver from *beams*
  Gold is turned from bricks.
Aliyn Baal rejoices.
"My (h)ouse I have built of silver
  My palace of gold I have made."
[His] house [Ba]al made
  Hadd made . . . his palace.
He slaughters great [*and*] small cattle

He fells oxen [and] a fatling
Ram[s], calves—yearlings
Tiny lambs, k[i]ds.
He calls his brethren into his house
His ki[ns]men into the midst of his palace.
He satisfies the lamb gods with wi[ne]
Satisfies the ewe-lamb goddesses with [wine];
He satisfies the bull gods with wi[ne]
Satisfies the cow goddesses with [wine]; 50
He satisfies the throne gods with wine
Satisfies the chair goddesses with [wine];
He satisfies the jar gods with [wine]
Satisfies the jug goddesses with [wine].

After a succession of events, including a rampage on which Baal conquers not less than ninety cities, Kthr-and-Hss installs a window in Baal's palace and laughingly informs him of it. Mot soon after aspires to rule over gods and men and when last we hear of Baal in text 51, he is about to grapple again with Mot.

According to tablet 68 Baal had to kill the draconic water god called "(Prince) Sea" or "(Judge) River." Kthr-and-Hss fetches two clubs for Baal; one named "Expeller," the other, "Driver." With Expeller, Baal strikes the Sea on the back and expels him from his throne; with Driver, he hits the Sea on the head and drives him from the seat of his authority.—The throne and seat are of course one; the duality is simply for the sake of parallelism.—Thus Baal uses the creations of Kthr-and-Hss with telling results and the Sea collapses on the earth:

And Kthr-and-Hss answers: 68:7
"I tell thee, O Prince Baal
I declare, O Rider of Clouds:

Lo, thine enemies, Baal
  Lo, thine enemies shalt thou smite
    Lo, thou shalt vanquish thy foes.
Thou shalt take thine eternal kingdom
  Thine everlasting dominion."
Kthr brings down two sticks
And proclaims their names:
"Thy name, even thine, is Expeller.
Expeller, expel Sea!
  Expel Sea from his seat
    (Even) [R]iver from the throne of his
      dominion!
Thou shalt swoop in the hand of Baal
  Like an eagle in his fingers.
Strike the shoulders of Prince Sea
  Between the hands of [J]udge River!"
The stick swoops in the hand of Baal
  Like an eagle in his [f]ingers.
It strikes the shoulders of Prince Sea
  Between the hands of Judge River.
The strength of Sea is verily low;
  His face *falls*
    His countenance *wilts*.
Kthr brings down two sticks
And proclaims their names:
"Thy name, even thine, is Driver.
Driver, drive Sea!
  Drive Sea from his seat
    (Even) River from the throne of his
      dominion!
Thou shalt swoop in the hand of Baal
  Like an eagle in his fingers.

Strike the head of Prince Sea
  Between the eyes of Judge River!
Let Sea *collapse*
  And fall to earth."
And the stick swoops in the hand of Baal
  [Li]ke an eagle in his fingers.
It strikes the head of Prince [Sea]
  Between the eyes of Judge River.
Sea *collapses*
  Falls to earth;
His faces *falls*
  And his countenance *wilts*.
Baal *conquers*
  And *vanquishes* Sea
    He destroys Judge River.

A group of tablets, which the scribe calls the Anat texts, form part of the Baal and Anat Cycle. In the opening column of the first tablet, Baal is at a feast where, after eating his fill and drinking vast quantities of wine, he breaks into sweet song. He then ascends into Saphon where he beholds his daughters:

A thousand pitchers he takes of wine ʿnt: I: 15
A myriad he mixes of his mixture.
He rises, chants and sings
With cymbals, a pleasant song.
The Hero, good of voice, sings. 20
Baal goes up into the heights of Saphon.
Baal beholds his daughters.
  He sees Pdry, Girl of Light
    Also Tly, [Girl] of Rb.

The next column tells of Anat exulting in battle and wading in blood as she slays the hated people that dwell inland, to

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the east. She then goes to her palace where, after setting chairs, tables and footstools for the soldiers, she kills the latter with orgiastic glee. Having shed enough blood, she washes, as is her custom, with the dew of heaven, fat of earth and rain of the Rider of Clouds. (The first word of Anat's epithet, "Ybmt of Nations," occurs in the Old Testament in connection with levirate or "brother-in-law" marriage—Genesis xxxviii, Deuteronomy xxv. 5-10, and Ruth—and is not precisely translatable in English. The admittedly cumbersome "widowed sister-in-law" is the nearest approximation I can think of.):

And lo, Anat fights — °nt: II: 5
With might she battles 'twixt the cities
She smites the people of the .....
Destroys the men of the east.
Under her are hea[d](s) like *balls*
Over her are hand(s) like locusts. — 10
.....
.....
To the knees she wad[es] in the blood of soldiers
To the *hips* in the gor[e] of troops.
.....
And lo, Anat goes to her house
The goddess makes for her palace
And unto satiety she fights
With might she battles between the cities.
She sets chairs for the troops
Setting tables for the soldiers
Footstools for the heroes.
Much she fights and looks

Anat battles and beholds.
Her liver *exults* in laughter
Her heart is filled with joy
Anat's liver *revels*.
To the knees she wades in the blood of soldiers
To the *hips* in the gore of troops.
Until she is satisfied she fights in the house
Battles 'twixt the tables.
Spilling . . . the blood of soldiery
Pouring oil . . . in (/from) a bowl
The Virgin Anat washes her hands
The Nations' Widowed-Sister-in-Law, her fingers.
[She] washes her hands in the blood of soldiery
Her [f]ingers in the gore of troops.
[She se]ts portions
For the chairs, tables
For the tables, footstools.
She sets for the footstools . . .
And she washes (with) [d]ew of heaven
Fat of earth
Rain of the Rider of Clouds.

Baal then invites Anat to his mountain. The messenger who conveys the invitation brings her a jeweled pectoral as a token of the affection of Baal and his three daughters. (In the Qoran, 53: 19*ff*., Mohammed derides his Arabian contemporaries for believing in the three daughters of Allah. Our tablets confirm Professor F. V. Winnett's theory that the notion of Allah's daughters is of northern origin; for we can now trace it to North Syria, where, two thousand years before Mohammed, the Ugaritians ascribed three daughters to Baal.):

"Place *corals* on her breast ᶜnt: III: 1
(As) a *gift* for the love of Aliyn Baal
The affection of Pdry, Girl of Light
The devotion of Tly, Girl of Rb
The love of Arsy, Girl of Yᶜbdr.
Like lads and . . .
At the feet of Anat bend and fall
Prostrate thyself, honor her.
And say to the Virgin Anat
Declare to the Nations' Widowed-Sister-in-Law:
"The word of Aliyn Baal 10
The utterance of Aliy the Mighty:
. . . . . .
. . . . . .
. . . . . .
I have a word and I tell (it) to thee
An utterance and I declare (it) to thee.
The word of the tree 20
The whisper of the stone
The murmur of the heavens to the earth
Of the Deeps to the stars.
I create lightning that the heavens may know
A word that men may know
And that the multitudes of the earth may understand.
Come and I shall show it
In the midst of the mountain of me, god of Saphon, in the holy place,
In the mountain of my inheritance, in the pleasant place
In the hill of Tliyt.' "

After a narration of dragon-slaying and after the performance of prescribed rituals, Anat heads for and reaches the mountain. Baal sets before her an ox, apparently prepared to be eaten; whereupon she draws water and washes:

Then she sets faces toward the Lord of
Saphon's Crest. ʿnt: IV: 81
Across a thousand acres
A myriad of hectares,
Baal sees the gait of his sister,
The march of his father's *daughter*.
He sends away the woman from *his* presence
He sets an ox before her,
A fatling in front of her face.
She draws water
And washes
Dew of heaven
Fat of earth
. . . . . .

Anat later visits El to request a house for Baal. When El asks her what she wants, Anat flatters him, before Asherah and her offspring shout that Baal has no home and enumerate the temples of other gods (cf. 51: IV: 52-57 given above):

"What dost thou wish, O Virgin Anat?" ʿnt: V: 36
And the Virgin Anat an[s]wers:
"Thy word, El, is wisdom
Thy wisdom is everlasting
Life . . . is thy word
Our king is Aliyn Baal 40
Our ruler, there is none above him
. . . . . .
. . . . . ."

Thor-El, her (/his) father, shouts,
El, the king that fashioned her (/him).
Asherah and her children shout
The Goddess and the band of her kin:
"And lo, there is no house unto Baal like the gods
Nor a court, like the children of Asherah:
The dwelling of El
The shelter of his chil[dren
The d]welling of Lady Asherah of the Sea (etc.)."

After El's permission is obtained for constructing a house for Baal, the technical services of Kthr-and-Hss are needed for the actual work. Asherah sends her lackey, Qadish-Amrr, to Kthr-and-Hss in Egypt, the artistic center of the world in the days of Ugarit:

"*Be off*, O Fisher of Asherah! ʿnt: VI: 9
Go, O Qadish-Amrr!
Then shalt thou surely set face toward all the God's Egypt.
Caphtor is the throne whereon he sits
Egypt is the land of his inheritance.
Across a thousand acres
A myriad of hectares
At the feet of Kth(r) bow and fall
Prostrate thyself and honor him!
And say to Kthr-and-Hss
Declare to Hyn of the Handicraft!"

THE NUPTIALS OF NIKKAL AND THE MOON

THIS poem, although it deals with a marriage of gods, reflects human matrimonial customs. As the story goes, the Moon god sends as intermediary Hirihbi, King of Summer, to ask for the hand of the goddess Nikkal in marriage. Through Hirihbi, the Moon offers a generous bride price and gives assurances that he will be a good husband:

"And thou shalt procure her in marriage from
her father 77:19
With a thousand (shekels) of silver
Even a myriad of gold.
I shall send gems of lapis-lazuli
I shall make her fields into vineyards
The fields of her love into orchards."

Then comes the wedding ceremony with the bride's family standing around the scales. The father sets the beam, while the mother attends to the trays of the balances; the brothers count the lumps of precious metal, while the sisters take care of the weights:

Her sire sets the beam of the balances 77:33
Her mother, the trays of the balances
Her brothers arrange the *ingots*
Her sisters are for the weights of the balances.

After the formalities are over, the couple is wedded to the singing of a hymn to the Kotharat, the Daughters of the New Moon.

KING KRT AND PRINCESS HRY

THIS text deals with a highly romantic courtship of mortals. There was a king named Krt, who had perhaps already paid the marriage price for the beautiful Hry, daughter of King Pbl. But be it as it may, Pbl was withholding Hry from Krt, who was thus confronted with the prospect of losing his beloved and apparently also of being childless with no heir to his throne. An expedition was thus indicated and great slaughter was predicted. Krt thereupon retired to his chamber and wept on such a heroic scale that his tears dropped earthward like shekels, as he sobbed himself to sleep:

He enters his chamber, he weeps — Krt: 26
  While repeating words, sheds tears
His tears are poured out
  Like shekels earthward.

In a dream El descended to reveal to him the course of events and how he was to secure Hry's hand in marriage. He informed him that Pbl would make him an offering of peace, if he would agree to give up the girl and retire to his own territory. El furthermore prescribed a ritual that would get Baal to facilitate Krt's quest of Hry. Then Krt, who by this time is on a roof, descends and begins to fulfill El's orders. First he prepared food:

And Krt descends from the roof — Krt: 79
He prepares food for the town
  Wheat for the community.
He bakes bread for five
  (Yea) *provisions* (for) six months.

Krt then mobilizes an army of three million men, who march by the thousand and myriad:

A mighty host Krt: 88
  Three hundred myriads
Freemen without number 90
  Yeomen without reckoning.
They went by the thousand (like) drops
  Even by the myriad like rain.

El then orders a week's march to Great Udm and Little Udm, in the land of King Pbl:

Go a day and a second Krt: 106
  A third, a fourth day
A fifth, a sixth day
But at *sunrise* on the seventh
Thou shalt reach Great Udm
  And Little Udm.

En route to Udm, Krt pauses on the third day at a shrine of Asherah, where he vows a generous gift to the goddess, if only his "new bride-price" be accepted and he get his beloved Hry. He then continues on the march and on the fourth day thereafter reaches Pbl's realm:

They go a day and a second Krt: 194
After sun[ri]se on the third
They *ar*[*rive*] at the shrine
Of A[sherah] of the Tyrians
  Even the goddess of the Si[don]ians
There he vo[*ws*] an offering 200
. . . Asherah of the Tyrians
  Even the goddess of the Sidonians:
"If I may take Hry to my house
  Cause the lassie to enter my court
I'll give twice her (price) in silver
  Even thrice her (price) in gold."

He goes a day and a second
A third, a fourth day.
After *sunrise* on the fourth
He arrives at Great Udm
And [Lit]tle Udm.

Krt arrives at the realm of Pbl, who is aroused from his slumber by the cries of his domestic animals, whereupon he sends messengers to induce Krt to accept peace offerings and depart:

And lo at *sunrise* on the seventh Krt: 118
King Pbl was indeed sleeping. 120
At the sound of the neighing of his steed
At the voice of the braying of his ass
At the lowing of the ploughing ox
The *bird*-dog *barked*.
And he sent messengers saying:
"Go to Krt, *inform* him!
'Thus says King Pbl:
Take silver 130
Even gold
A share of her estate
And perpetual slaves
Grooms of horses
Chariots from the yard of . . .
Take, Krt, *many* peace offerings
And depart, King, from my house
Be distant, Krt, from my court!
Do not beseige Great Udm
And Little Udm.' "

Krt sends the messengers back with a firm refusal of the peace offerings, which after all are material possessions like those he already owns. He declares he wants that which is not

yet in his house; to wit, the fair Hry, whom El has promised him as wife and as mother of his son:

And he sent the messengers back to him
(saying): Krt: 136
"*What have* I *to do with* silver
And even gold
A share of her estate
And perpetual slaves 140
Grooms of horses
Chariots from the yard of . . .
But what is not in my house shalt thou give.
Thou shalt give me Mistress Hry
The fair of breeding, thy first-born
Whose charm is like Anat's charm
Whose be[au]ty, like Astarte's beauty,
Whose neck is like lapis-lazuli
Eyes are like bowls of th-r-m-l (stone).
. . . . . .
Let me find repose in the view of the eyes of her
Whom El has given in my dream 150
In my vision, the Father of Man.
A family scion to Krt
Yea, a lad to the servant of El."

To be sure Krt has performed the prescribed ablutions whereupon he made food and drink offerings to El and Baal:

He washes himself Krt: 156
And rouges himself
He washes his hands to the elbow
His fingers to the shoulder
He enters the shade of a tent
Takes a lamb of sacrifice in his hands 160

A lambkin in both his (arms)
. . . *its flesh* . . .
He takes . . . of a bird of sacrifi[ce]
He pours wine from a chalice of silver
Honey from a chalice of gold
And he goes up to the top of the tower
Rides the shoulders of the wall
He raises his [h]ands heavenward
He sacrifices to El, the Bull of his Father
He brings down [Ba]al with his sacrifice
Dagon's Son with his provisions.

The tablet closes with the return of the messengers to Pbl:

The messengers depart and return. Krt: 300
Then they set face toward King Pbl.
They lift their voices and shout:
"The word Krt ret[urns to thee]
The utterance, the [Pl]easant One, [Lad of El]: ' . . . '"

Scholars on this side of the Atlantic have no access to the second part of the Krt poem. However, according to the preliminary descriptions by Charles Virolleaud, it tells of the aged Krt, lying sick on his bed and longing for immortality. One of his sons then tells him not to expect immortality but death, the lot of all men.

THE SAGA OF AQHAT, SON OF DANIEL

THE virtuous hero of old, the Daniel mentioned in Ezekiel xiv.14, was unhappily without a son. To get a son he seeks divine favor by giving food and drink offerings to the gods for a week. Baal exhorts the gods to request from El a son for Daniel:

Who has no son like his brethren — 2 Aqht: I: 19
  Nor a root like his kin.
Let him have a son like his brethren
  Even a root like his kin.
The gods eat the *offerings*
  The deities drink the *offerings*.
May ye commend him to the Bull, God of my
    Father,
  Endorse him to the Creator of Creatures.
And may he have his son in the house
  A root in the midst of his palace.

Through divine favor Daniel is at last to have a son. Elated Daniel laughs, reposes and enumerates the filial services to be rendered by his son. Then he invites the Kotharat for a week of feasting in his house:

He breaks *sorrow* and laughs — 2 Aqht: II: 10
(His) feet on the footstool he sets
He lifts his voice
  And shouts:
"I shall sit and rest
  And my soul shall repose within my breast,
For a son is born unto me like my brethren
  Even a root like my kin,
Who sets up the stela of my . . .

In the shrine a *monument to me*
Who guards on the dust (my) place
Heaps the tablets of my . . .

. . . . . .

Who takes my hand in drunkenness
Who carries me when I am sated with wine.
Who eats my *offering* in Baal's house
My . . . in El's house
Who plasters my roof on the day of cold(s)
Washes my clothes on the day of rain."
Daniel reaches his house
Daniel arrives at his palace.
There enter his house the Kotharat
The Daughters of the New Moon, the Swallows.
Thereupon Daniel, Man of Rp'
Straightway the hero, Man of Hrnmy
Slaughters an ox for the Kotharat
And gives the Daughters of the New M[oo]n, the Swallows, to drink.
Lo, a day and a second
He feeds the Kotharat
And gives the Daughters of the New Moon, the Swallows, to dr[i]nk;
A third, a fourth day
He feeds the Kotharat
And gives the Daughters of the New Moon, the Swallows, to drink;
A fifth, a sixth day
He feeds the Kotharat
And gives the Daughters of the New Moon, the Swallows, to dri[nk];

But on the seven[th] day
There depart the Kotharat from his house
  The Daughters of the New Moon, the
    Swallows.

One day while Daniel is dispensing judgment in the gate, he lifts his eyes and sees Kthr-and-Hss coming with a bow in his hands. Daniel then closes court and invites the god to his tent. Daniel's wife, Dnty, following her husband's command, prepares a feast for the god. Kthr-and-Hss hands over the bow to Daniel, who subsequently gives it to his son, Aqhat. Having partaken of Daniel's hospitality, the god departs from the tent of his host:

Thereupon Daniel, Man of Rp' 2 Aqht: V: 4
  St(rai)ghtway the hero, Man of Hrnm[y]
Picks himself up and sits in the entrance of the
    gate
  Under the threshing floors that are in the
    barn.
He judges the case of the widow
  Adjudicates the cause of the fatherless.
On lifting his eyes
  He beholds;
Across a thousand acres
  A myriad of hectares
The gait of Kthr he sees
  Yea, sees the tread of Hss.
Behold a bow he brings
  Lo, he fetches a crossbow.
Thereupon Daniel, Man of Rp'
  Straightway the hero, Man of [H]rnmy
Shouts aloud to his wife:

"Hear, Mistress Dnty!
Prepare a lamb *from the flock*
For the soul of K[th]r-and-Hss
  For the spirit of Hyn of the Handicraft!
Give the god food and drink
  Serve and honor him
    Lord of all the god's Egypt!"
Mistress Dnty hearkens
She prepares a lamb *from the flock*
For the soul of Kthr-and-Hss
  For the spirit of Hyn of the Handicraft.
After Kthr-and-Hss arrives
Into Daniel's hand he puts the bow
  Upon his knees he sets the crossbow.
Thereupon Mistress Dnty
Gives the god food and drink
  Serves (and) honors him
    Lord of all the god's Egypt.
Kthr departs from his tent
  Hyn departs from his tabernacle.

Aqhat eventually grows up and uses the bow fashioned by the divine craftsman. One day Anat meets Aqhat and they discuss plans for getting a bow for her. Their conversation is still enigmatic but it is clear that in the course of it she promises him immortality:

"And I shall make thee immortal and
  give thee *power* 2 Aqht: VI: 27
I shall make thee count years with Baal
  Thou shalt count months with the god."

Nevertheless, Aqhat states that he is definitely mortal. For a reason still obscure to us (conceivably because Aqhat refuses

to give Anat his bow), Anat tells Aqhat that she has resolved on his doom:

> I shall meet thee on the path of sin — 2 Aqht: VI: 43
> . . . on the path of pride I shall humble thee."

But Anat does not dare carry out her threat without El's permission. She goes to El and makes her appeal, which is apparently granted, though the text is broken.

To fulfill her dire revenge, Anat enlists the services of Ytpn. She tells Ytpn she will convert him into an eagle and poise him among eagles over Aqhat, while the latter is lunching in the open near the city of Qart-Abilim. When she gives the signal, Ytpn is to murder Aqhat by striking him twice on the head and thrice on the ear. The assassination is carried out precisely as planned:

> She takes Ytpn, Handyman of the
> Lady — 3 Aqht *obv.*: 27
> She makes him like an eagle in her scabbard
> Like a bird in her sheath.
> Aqhat, as he sits to ea[t],
> The son of Daniel, to dine,
> Over him eagle[s] soar
> There hovers a flock of bird[s.
> Among] the eagles soars Anat
> Over [Aqhat] she poises him
> He strikes him twice on [the head]
> Thrice on the ear.
> He sp[ills] his blood [like] a *slayer*
> [On his knees], like a slaught[erer].
> [His] soul goes out like wind
> [Like a *gust*], his spirit
> Like smoke out of [his nostrils].

The events that follow Aqhat's death are full of obscurities and lacunae. However, the story of how he was buried, and his murder avenged, is preserved in large measure. Aqhat's sister P-gh-t, and father Daniel, had evidently heard that an eagle had devoured Aqhat's body. As a flock of eagles flies over their house, they give vent to their grief by weeping and rending their garments:

Over the house of his father the eagles
so[ar] 1 Aqht: 32
There hovers a flock of birds.
Pght weeps within the heart
Sheds tears within the liver.
She rends the garment of Daniel, Man of Rp'
The clothes of the Hero, Man of Hrnmy.

Daniel curses the land with years of drought and then instructs Pght to prepare his donkey for riding. She obeys and lifts her father onto the mount:

"Seven years may Baal fail 1 Aqht: 42
(Even) eight, the Rider of Clouds!
(Let there be) no dew
No rain
No surging of the Two Deeps
No goodness of Baal's voice!"
As she rends the garment of Daniel, Man of Rp'
The garment of the Hero, Ma[n] of Hr[nmy]
Aloud to *his daughter* [*Pght* he shouts]:
"Hear, Pght, who carries wat[er] 50
Sweeps the dew from the barley
Kno[ws] the course of the stars!
Hitch an ass
Saddle a donkey

Place my harness of silver
  My saddlery of gold!"
Pght hear[kens], she who carries water
  Sweeps the dew [from the ba]rley
    Knows the course of the stars.
Weeping she hitches an ass
  Weeping she saddles a donkey
    Weeping she lifts her father
She sets him on the ass's back
  On the beauty of the back of the donkey. 60

After several episodes that still defy interpretation, Daniel spies the eagles, an unidentified one of which had eaten Aqhat. First, Daniel invokes Baal to bring down the flock so that he may search their insides for his son. After doing so, with negative results, he has Baal repair the eagles, which are then sent off. Daniel, then has Hrgb, the father of the eagles, brought down. Upon opening him, Daniel discovers that this too is the wrong bird, whereupon he gets Baal to restore Hrgb so that the latter may fly away. At last, Daniel calls upon Baal to lay at his feet Sml, the mother of the eagles. From her entrails he retrieves Aqhat's remains for burial. After interring Aqhat, Daniel invokes Baal to break the wings of any eagle that flies over Aqhat's grave:

"
. . . . . .
Let them fall benea(th) my feet. 1 Aqht: 109
I shall split [open their maws and] look.
If there is fat
  If there i[s] bone
I shall weep and bury him
  I shall put (him) in the niche of the *ghosts* of
    the earth."

From his mouth the word goes forth
  From his lips [his] utterance.
Baal breaks the wings of the eagles
  Baal breaks their pinions.
They fall beneath his feet.
He splits open their maws and [looks].
There is no fat
  There is no bone.
He lifts his voice
  And shouts:
"May (Baal) mend the wings of the eagles
  May Baal mend their pinions!
Eagles, flee
  And fly!"
On lifting his eyes, he beholds
  He sights Hrgb, father of the eagles.
He lifts his voice
  And shouts:
"May Baal break the wings of Hr[g]b
  May Baal break [his] pinions!
And let him fall beneath my feet!
I shall split open [his] ma[w] and look.
If there is fat
  If there is [bone]
I shall weep and bury him
  I shall put (him) in the niche of the *gho*[*sts*
    of the earth."
From his mouth the word goes forth
  From] his [lip]s, his utterance.
Baal b[r]eaks the wings of Hrgb
  Baal breaks his pinions
And he falls beneath his feet.

He splits open his maw and looks.
There is no fat
  There is no bone.
He lifts [his] voice
  And shouts:
"May Baal m[e]nd the wings of Hrgb
  May Baal mend his pinions!
Hrgb, mayest thou flee
  And fly!"
On raising his eyes, he beholds
  He sights Sml, the mother of the eagles.
He lifts his voice
  And shouts:
"May Baal break the wings of Sml
  May Baal break her pinions!
Let her fall beneath my feet!
I shall split open her maw and look.
If there is fat.
  (If) there is bone
I shall weep and bury him
  I shall put him in the niche of the *ghosts* of
    the earth."
From his mouth the word goes forth
  From his lips, his utterance.
[Ba]a[l breaks] the wings of Sml
  Baal breaks her pinions.
She fal[ls beneath] his feet.
He splits open her maw and looks
There is fat
  There is bone.
And he takes from her, Aqhat . . .
He weeps and buries

He buries him
In a *sepulcher*
In an *urn*.
And he lifts his voice
And shouts:
"May Baal break the wings of the eagles
May Baal break their pinions
If they fly over the grave of my son!"

After cursing Qart-Abilim, where Aqhat had been slain, Daniel returns home, where he has weeping women mourn for his son for seven years, whereupon he dismisses the women and offers a sacrifice:

Daniel reaches his house — 1 Aqht: 170
Daniel arrives at his palace.
The weeping women enter his palace
The wailing women, his court.
. . . . . .
He weeps for Aqhat, the Hero
Sheds tears for the child of Daniel, Man of R[p]'.
From days to months
From months to years
Until the seventh year
He weeps for Aqhat, the Hero
Sheds tears for the child of Daniel, Man of Rp', seven years.
And the Man of Rp' answers
The Hero replies
[And he] lifts his voice
And shouts:
"De[part], weeping women, from my pala[c]e

Wailing women, from my court!"

. . . . . .

And he tak[es] a sacrifice of rams (/gods)
He offers up an *offering* . . .

Pght decides to kill the slayer of her brother. She therefore goes to the assassin, Ytpn, and, though the text is fragmentary and problematic, she probably wreaks dire vengeance upon him even as Anat had done on Mot. Indeed, the parallel suggests the possibility that Aqhat was restored to life like Baal.

PROSE APPENDIX

In sharp contrast with the wealth of poetic remains from Ugarit is the dearth of well preserved and intelligible prose. Indeed, such prose is limited to three epistles, of which nos. 85 and 95 are fully comprehensible, while 54 is largely so. These letters are arranged in parallel columns to facilitate a comparative study of them:

Text 54	Text 89	Text 95
The	To the	To my
message	queen, my	mother, our
of	lady, say!	lady, say!
Iwrisar;	The message	The message
to	of Tlmyn,	of Tlmyn
Plsy		and Ahtmlk,
	thy	thy
say:	servant:	servants:
	At the feet	At the feet
	of my lady	of our lady
	seven times	
	this way	
	and seven	
	times that	
	way on	on
	both	both
	lengths	lengths
	I fall.	we fall.
Let		May the
there		gods guard
be peace		thee (and)
unto		give thee

thee!
As for
T-r-gh-d-s and
as for Klby,
I have
heard the
disasters
with which
they have
been
crushed.
Lo, if . . .
with which
they have
been
crushed,
then send
unto me.
And the
hand of the
gods (*is*)
here, for
Mot is very
strong in
the *terrors*
which they
have
suffered
repeatedly.
Thy reply
and any
word that

What
welfare
(there
be)

with
my
lady, may
she report
to

peace!
Here
where
we
are
(yea)
with
us
all
is
very
well,
and
even
I
am
at
ease.
What
welfare
(there
be)
there,
where
we
are
not,
with
our
lady,
report
to

thou
hearest
there, thou
shalt put
in a letter
to me.

her
servant.

thy
servants.

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